

THE QUAVÉR,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, Paternoster Row, London, E.C.

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OCTOBER 1, 1884.

[One Penny.]

FOR THE NEW CODE.

THE Letter-note method secures excellent results when preparing for the requirements of the New Code. As compared with either of the new notations, its advantages are as follows:—

1st. Teachers to whom the matter of *notation* is a secondary consideration, and who wish to use that which yields the best and quickest results with the least possible labour, will find Letter-note serve their purpose excellently. Letter-note gives every educational advantage afforded by the new notations, and in addition provides certain teaching facilities of its own; it is as easily or more easily taught, having the rising and falling notes of the staff to aid in studying *tune*, together with similar pictorial help as regards *time*; and, having obtained Government recognition, it gives every advantage afforded by the other systems when the pupil comes up for examination.

2nd. On the other hand, in cases where it is desired to teach the staff-notation eventually, Letter-note avoids the loss of time and labour entailed when the new time-symbolism has to be learnt first, and afterwards the old—a vital consideration, for it is admitted, even by new-notationists themselves, that two notations cannot be thoroughly taught during the time usually allowed for musical tuition in schools. Further, every Teacher knows that the notation learnt first is that which will remain most familiar and easy, simply because it is learnt first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

☞ Text books—The Junior Course, in wrapper or in penny numbers. 6d.; Choral Primer, same prices; Penny Educators (Choral Harmony, Nos. 110, 111, 113, 114, etc.); The Code Singer, in penny numbers, or in threepenny parts with wrapper, ready shortly.

In all the above-mentioned, the sol-fa initials are continued throughout, and these works can be used by very young pupils.

FOR ADULT EVENING CLASSES, HIGH AND MIDDLE CLASS SCHOOLS.

Where vocal music only is practised, the facts of the case are precisely analogous to those above-stated, but in Colleges where the pianoforte and other instruments are taught the conditions are even more favourable for Letter-note, as here the pupil *must* learn the staff-notation. In such a case, the efficient teaching of two notations being an impossibility, the use of an easy staff-notation method becomes a *necessity* for the study of sight-singing and for purposes of voice-cultivation.

☞ Text books—The Graduated Course, 1s. or 1s. 6d.; The Pupil's Handbook (containing the songs exercises, etc., given in The Graduated Course), two parts, 3d. each; The Choral Primer, 6d. in wrapper, or in penny numbers. In the first two works, the sol-fa initials are gradually withdrawn, training the pupil to dispense with such aid: in the Choral Primer the sol-fa initials are continued throughout, the amount of work to be accomplished being less in consequence.

London: F. Pitman, 20, Paternoster Row. E.C.



Advertisements.

The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

To Correspondents.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, etc., should reach us by the 20th of each month.

The name and address of the Sender must accompany all Correspondence.

Teachers of the Letter-note Method are respectfully urged to send us from time to time full information respecting their work.

The Quaver,

October 1st, 1884.

Flattening in Singing.



COMMENTING on the article, "Scale versus Triad," in our August issue, *The Tonic Solfa Reporter* takes exception to the statement that Tonic Solfa-ists have always been careful to conceal loss of pitch as much as possible, protesting:—

"This is all pure imagination. The whole question of flattening is, however, a serious and most complex one. No one has yet gone to the bottom of it, and if the *Quaver* or any other journal will find out how flattening is to be completely avoided they will render a service to choralists of every school."

Our contemporary may rest assured we would not put forth as fact what is only surmise. Our remark, however, refers to years gone by, when Tonic Solfa was laying the foundation of that illusory claim of theirs to the faculty of sustaining pitch. At that time, to our certain knowledge, it was the habitual practice of prominent London Tonic Solfa Conductors, and one adopted by them at the large metropolitan gatherings, to delay responding to an *encore* in order to prevent the inevitable flattening being detected when the key-note was sounded afresh. Such, we know from the conductors and by what we

have seen, was the usage at the time specified; what it is now, we know *not*.

This, however, is a side issue. The main point of our contention remains unanswered; indeed unanswerable, for the facts speak for themselves. And until Tonic Solfa can show better pitch-keeping than flattening a minor third, it would be only decorous on their part to expunge from their books all claim to special exemption from loss of pitch.

As regards the little problem, How is flattening to be completely avoided? When every member of a choir uses voice and lungs on right principles, subjects his appetites to vocal exigencies, lives in accordance with the laws of health, and when such member of a choir comes of a father and grandfather who have lived in like manner, we have no doubt flattening will be avoided. Meanwhile if somebody would start and popularize a Singer's Health Army, or something of like nature, it might help the good time coming to come a little sooner.

EASY ANTHEMS FOR AMATEUR CHOIRS, published in "Choral Harmony," in penny numbers—

- | | | |
|-----|---|----------------|
| 14 | Make a joyful noise | |
| 15 | Sing unto God | |
| 20 | Blessed is he that considereth the poor | |
| 24 | Now to him who can uphold us | |
| 31 | The ear h is the Lo d's | |
| 71 | Hallelujah ! the Lord reigneth | |
| 75 | Blessed be the Lord | |
| | Great and marvelous | |
| 130 | God be merciful unto us and bless us | |
| 131 | Deus Misereatur | |
| 138 | Give ear to my words | |
| 24 | Come unto me all ye that labour | American. |
| | Walk about Zion | Bradbury. |
| 39 | He shall come down like rain | Portogallo. |
| | Blessed are those servants | J. J. S. Bird. |
| 43 | Enter not into judgment | Do. |
| 60 | But in the last days | Mason. |
| | Great is the Lord | American. |
| 64 | Arise, O Lord, into thy rest | Do. |
| 69 | Awake, awake, put on thy strength | Burgiss. |
| 77 | Grant, we beseech thee, merciful Lord | Callcott. |
| 84 | I will arise and go to my father | Cecil. |
| | Blessed are the people | American. |
| 86 | I was glad when they said unto me | Callcott. |
| 129 | Blessed are the poor in spirit | Naumann. |
| | O Lord, we praise thee | Mozart. |
| 136 | The Lord's prayer | Deuman. |
| | O praise the Lord | Weldo. |
| 140 | I will love thee, O Lord | Hammd. |

R. A. Smith.

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

THE QUAVER is published on the 1st of every month. Price One Penny, including from four to eight pages of music printed either in Letter-note or ordinary notation. Post free for twelve months,—one copy 1s. 6d., two copies 2s. 6d.

A Word to young Teachers.

EVERY profession, every position of responsibility in life, has its own peculiar difficulties which must be overcome before success is attained. The musical profession is no exception to this rule. He who would attain success as a music teacher must display energy and diligence in the discharge of his duties; he must be faithful.

Opportunities cannot make men; these must be ready made when the opportunity comes. What avail the best opportunities when men lack the capacity to embrace them? In order, then, to be prepared for all opportunities, display daily your best energy, be hourly diligent. If you are unprepared when the opportunities come, you must blame yourself, and not the world.

Success is obtained by faithfulness in little things; as long foot journeys are made by single steps. Do not despise little things, nor neglect little duties, no matter in what capacity you serve. Be not impatient with the lower steps of the ladder of fame, for these *must* be taken before you may stand on the top round. How often I have met young people who were desirous of success: they were willing to put forth heroic efforts, but to go slow, to do the little duties of every day; to be diligent and energetic at all times, that was contrary to their tastes and natures. In order to be successful, the teacher must daily put forth his best energies. There can be no slacking off, for standing still leads to a retrograde movement. There must be constant progress. The least slighting of work, let the work be never so little, is demoralizing both to teacher and pupil. Be earnest in your work, for earnestness impresses itself upon others, earnestness wins respect, even if there be a lack of knowledge. He who is not in earnest with his work, he who trifles with it, or treats it lightly, no matter how learned he may be, does not secure our confidence. Dickens somewhere says that "there is no obstacle for thoroughgoing, ardent, sincere earnestness"; add to energy and diligence, knowledge, and you have added a power that cannot be resisted. An educated teacher, a progressive teacher, is a sort of irresistible power. He may meet with many obstructions, but wherever he lays hands there must be progress. The world has no use for half-prepared men, it has no use for weak men. Prepare yourself, therefore, thoroughly for your life's work as a teacher. Do not expect wealth and honour, and ease, but look out for hard work, for many trials and sore disappointments. Unless you are qualified for your

work and love it thoroughly, you are sure to become weary of it. You must expect close competition, for there are many labourers in Apollo's vineyard, and among them you will meet those who will snatch the last bite of bread from you. You must meet men in your life's career who criticise your work severely, and often unkindly, as they labour by the side of you. Be not dismayed, however, at this, but do your duty: do good work, be diligent and energetic, and the public will see your work and commend you for it.

Begin early to lay aside yearly some money for a good library, for teachers need books; they must be head men and not mere finger men. Husband your money well, for much means can be wasted by purchasing useless books.

When starting out in your profession avoid all sensational clap-trap work, all boastful cards and announcements. Do your work, do it well; start out in such a manner that you can sustain yourself at all times on the same level. Men who rely on sensations are the losers whenever the sensational season is over. Place yourself honestly on your work and real value, and then fight it out.

In your professional life be a gentleman. You cannot afford to be anything else. Be not only a gentleman towards those who employ you, but also towards your professional brethren. Be ever careful of your reputation, as a man as well as a teacher, for that is the best capital—in fact the best capital you have.

Be frugal and saving. Husband your means. Music teachers usually acquire but very little wealth, yet old age comes to them as well as to anyone else. Lay up your spare means, so that you may in the course of time have a home of your own.—*Brainard's Musical World.*

Sir G. A. Macfarren on English Music.

PROFESSOR SIR G. A. MACFARREN, presided recently at a musical soirée, held at the Rink Hall, Blackheath, in connection with the Blackheath Conservatoire of Music. Sir George presented certificates to Mrs. J. Norman and Miss F. Major (for singing), and to Miss E. Langley (for pianoforte playing), all of whom had gained free scholarships; and he also handed a valuable prize for harmony to Miss Adams. Having congratulated the prize-winners upon their success, and the denizens of the neighbourhood upon the establishment of the school, which had already enrolled 200 pupils, he went on to

say that the general supposition had prevailed for very, very long in this country that the English people had not an aptitude for music. It was the business of this and similar institutions to disprove the surmise, first of all by gathering pupils for the study of music, and thus proving the general desire for its knowledge, and next by gratifying the desire by the knowledge that was to be imparted. Musicianship in England was now much more rife than was the case a few years since; but in regaining a love for music and a power to gratify the love, England was returning to the characteristic which mainly distinguished it amongst nations in past ages. The populace of England in the olden times was decidedly musical. The artisans and workers in this country were all notable for their musical aptitude, love, and ability. Every trade had its characteristic catch which the workers sang while at their toil. The harvesters and peasants were as musical as those in the towns. Among those, too, of more wealth and consideration, music was much cultivated. Having quoted from Thos. Morley's "Treatise on Music," and "Pepy's Diary," to show the justness of this remark, Sir George went on to say that it had been very erroneously stated that music suffered a great decadence from the Puritan influence at the time of the Commonwealth. The fact was that the influence stimulated a most powerful counter-action, and the period was remarkable for many important musical events. It was then that the first publication appeared containing the definition "glee"; that the first English opera was performed by license from Cromwell, many years in advance of any German opera; and that a lady musician appeared for the first time in public. The moment that the art of painting began to rise the consideration of music began to fall. That was coincident with the accession of the House of Hanover, when the importation of a large suite of foreigners produced regard for foreign music. Thus music sank into a weak condition until the composers of the present century. The long list of distinguished composers and executants of the 19th century showed that there was still in England a love of music and power to produce it. He strongly deprecated the consideration that music was a mere amusement. It was something far higher—a means of deep intellectual recreation and of important study. It was the representative of the grandest of the phenomena of Nature. The principle of musical sound, i.e., the periodic vibration which distinguished musical sound from mere noise, was the same principle which kept the planets in their motion round the sun; and it was now a matter of scientific fact, that musical vibrations had produced the shapes which most delighted us in nature. In the consideration of

such a matter he thought they would be justified in thinking that music was something very far beyond a mere amusement. But whilst they had to consider that music had its refining influence, they had also to bear in mind that the most highly tempered metal, with sharpest edge, was perhaps the most likely to break; and if they were to refine their sensitiveness to the utmost extent they must more and more lay their heads to the consideration of keeping for ever pure their moral state; and the necessity must be foremost in their thoughts that, as they acquired more refined faculties, they acquired more responsibility to their neighbours and their friends, as much as to themselves, to keep before them the object of exalting and benefiting persons with whom they had intercourse, to think that they lived, not for themselves, but for their fellows, and that they must impart to them the advantages which their study brought to themselves. It was delightful to him who spent his life in music to find that it was cultivated more and more, and to hope from the evidence of the present that the music of the future would place their beloved country in its old position among the nations, and would command for it the regard which it held in former days. In England they owed very much to foreign aid, as those who had learnt most from foreigners would be readiest to acknowledge; but they must be on their guard against supposing that all excellence lay amongst foreigners. Let them be mutually critical, mutually on their guard to avoid the praising of small merit, and then they would come to the true perception of real merit where it existed. He cordially wished continued prosperity to this conservatory.—*Musical Standard.*

The History of Welsh Music.

AT the Tonofelin Chapel, Caerphilly, Mr. Brinley Richards recently delivered a lecture upon ancient and modern music, interspersed with numerous pianoforte selections from the works of the great masters, illustrating the progress of music from the 15th to the 19th century. The vocal parts were rendered by Mr. Tom Felix and Llinos Rhoady, who were loudly applauded, and, in one instance, received an encore, to which they responded. Mr. W. Riley, who presided over a large audience, having made some observations of an introductory character, Mr. Brinley Richards, in the course of his remarks, said:—"The programme will explain that my purpose this evening is to deal with the history of

music, and the compositions will illustrate my remarks. But I purpose especially to allude to Welsh music; and, as my guide, I have adopted the motto 'Coeliwn dim a choeliwn bobpeth' ('I believe everything supported by reason and proof'). What the original forms of any ancient airs might have been, we have no means of ascertaining; but from the moment that musicians began to write their compositions we are able to trace the history of music step by step, and to observe how slowly it progressed during many hundreds of years. Unlike architecture or sculpture, music is an art which is comparatively modern; while harmony, to quote Dr. Burney, is as much of a modern discovery as painting or the invention of gunpowder. Yet so incredulous was the world when the traveller Bruce wrote his famous letter to Dr. Burney, describing the paintings of harps in the Egyptian tombs, that his statements were condemned as fictions, and he himself was held up to ridicule. But long since then Bruce's descriptions have been justified by many other travellers'. In describing the paintings of harps, Bruce considers them to be proofs that geometry, drawing, mathematics, and music were at their greatest perfection when these instruments were made. But, interesting as these statements may be, we unfortunately know nothing whatever of music itself. To come nearer home, we are equally in the dark concerning the early inhabitants of Wales. Historians in the time of Cæsar inform us that they played upon instruments like unto the lyre, by which they probably meant small triangular harps. Yet we know so more concerning their music than that of the Egyptians. Welshmen have often been laughed at for their claims to antiquity, and it must be confessed that some are of a very remarkable character. A few years since at a lecture at Mountain Ash, when Lord Aberdare presided, a speaker mentioned a song that had been sung at the Siege of Troy, whilst another, by way of proving the great antiquity of Welsh music, has alluded to a tune that was played at a banquet of King Arthur! He might just as well have said at the banquet of Jack the Giant Killer. If we are to believe all that has been said of King Arthur, he must have been at least 600 years old at the time of his death. But if Arthur was only a monastic fiction, as we are informed by Mr. Stephens, his name has been the origin of some of the most charming romances in Europe. No one at the present day can doubt for a moment that among the population there is an enthusiastic love for music, and especially for choral singing. Still, it would be contrary to all evidence to assert, like some persons, that in the 11th century the Welsh possessed an exceptional know-

ledge of music, and there are strong reasons for believing that the musical MSS., said to have been written in the 11th century are, like the bardic alphabet, inventions of a much more recent period. For my part, I should be sorry to let go any of our ancient traditions, but I am, nevertheless, anxious that my countrymen should remember that they are merely traditions, and not historical facts. In considering the early history of music it is reasonable to suppose that when man discovered a mode of forming sounds his next desire would be to find a means of expressing them in writing. Yet during many centuries the old monks found great difficulty in devising by writing some mode of guiding the singers in the primitive music used in worship. And we are told by Bishop Isidore, a junior contemporary of St. Gregory, that unless sounds be written in the memory they perish, 'because they cannot be written.' And so slow was musical progress in this respect that it was not until long after the 9th century that any means could be found of writing the most simple combinations in harmony. We may, therefore, easily imagine how greatly the world must have been astonished when it became known that in a country like Wales there was not only what was called a bardic alphabet, but even music in manuscripts as old as the 11th century. The history of these manuscripts is somewhat remarkable. We learn that they were written at a great congress of bards during the reign of Gryffydd ap Cynan, in the 11th century, and that the music was transcribed in the time of Charles I., from the book of William Penllyn, a harpist who lived in the reign of Henry VIII. But we gain no information whatever as to the source from which Penllyn himself obtained the manuscripts, nor is there any evidence concerning their existence from the 11th to the 16th century, and we have only heard of them as being in the possession of a Mr. Richard Morris, of the Tower. There are other things which add to our suspicions. It is stated in the manuscripts that they contain the tunes of the ancient Britons, but when they were examined none were to be found, and the music consisted chiefly of some crude and uninteresting exercises for the harp. If these writings were really authentic we should be obliged to acknowledge that in the 11th century the Britons could not have had any tunes; and yet in a nation so renowned for bards and harpers this would seem incredible. There is, however, one exception in the air called 'The tune of David, the prophet.' But how such a thing as Hebrew melody could have found its way into a collection of Welsh music in the 11th century, it is impossible to explain, especially as the tune itself has nothing characteristic of eastern music. It is also remarkable that if the Britons were acquainted with

musical notation at a period when it was unknown to the rest of Europe, it seems strange that there should be no other remains of music in writing, or that there should be none whatever from the 11th to the 17th century, with the exception of one or two airs. Among other extraordinary statements, we are informed that a 'canon,' an elaborate and scientific piece of music, was known in Wales as early as the sixth century, and that the Welsh were also able to write music in score. The idea is as ridiculous as it would be to suppose that men were able to write a cheque before learning to form the letters of the alphabet. In addition, it may be observed that the so-called manuscripts of the 11th century were written in an age when there was considerable difficulty in obtaining materials for writing, and we learn from Monsieur Sismondi, in his 'History of the Literature of Europe,' that parchment was so scarce in the 12th century that a lease of property was often limited to a single line. If this be correct it seems hardly probable that in the Congress of Prince Gryffydd ab Cynan parchment would have been sufficiently abundant for the transcription of music covering upwards of 200 pages. There is, however, evidence that music was a favourite recreation of the Britons, and the earliest records of Wales abound with allusions to it. In the 12th century Giraldus has left us a vivid description of the social customs of his day, when he tells us that music was so popular in Wales that the harp was to be found in almost every dwelling. But perhaps the most singular circumstance in connection with music is the fact that in the 10th century it was considered of such importance as to be included in the laws of King Howell the Good. But, as I don't wish to be misunderstood, I must add that the allusion to music in the laws of King Howell referred only to the harps and the tunes to be played on certain occasions, and there is nothing to lead us to suppose that the Welsh at that period were acquainted with notation, or that they possessed any knowledge to write music. And it is somewhat surprising that Giraldus, who travelled so much in Wales in search of information, has never mentioned anything whatever about the Congress of Prince Gryffydd ab Cynan or the manuscripts that were said to have been written there. However widely men differ in their opinions concerning Welsh history or poetry, there can be no question about the claims of Welsh music, and I may venture to assert that in no country do we find ancient melodies remarkable for their beauty or their character. Generally speaking, national airs consist of music for a single voice or instrument, but it is evident that many of the Welsh melodies were composed not simply with an accompaniment, but with inde-

pendent bass parts, and that without them the melodies themselves would be incomplete. Many appear to think that Welsh melodies could not be ancient because of their modern effect, but this is entirely due to the use of the harp scale, and from all we can learn it appears that from the most remote period of our history the scale of the Welsh harp has been tuned in the same manner as in the present day. As for the Irish origin of our music, we may at once dismiss it, because a very slight examination will show that ours consists of a different scale, and is entirely distinct in character from the music of Ireland, though it is true that some careless editors have included Irish tunes in the collections of Welsh airs. But if it were said that our music is derived from Denmark, there would be reason for the assertion, because many Danish tunes are similar to the Welsh, and Giraldus has stated that the Britons learned the art of singing in parts from Danes and Norwegians who formerly lived in the northern parts of Britain.—*South Wales Daily News.*

Correspondence.

To the Editor of The Quaver.

SIR,—I lately read an article in the "Pall Mall Gazette" speaking in very high terms of an instrument called the "Ammoniaphone," for voice cultivation, the invention of Mr. Carter Moffatt. That gentleman is at present in London, I believe. According to the writer, the doctor's voice was originally very weak, harsh, and utterly destitute of musical tone, but by the aid of his own instrument it has developed into a tenor of extraordinary range—twenty-four notes—of great beauty and power. It would seem, indeed, if all this be true, that the "occupation" of the professional vocalist is "gone!" It will no longer be a question of who is the coming tenor, but the coming army of tenors!

I should be glad if you, Mr. Editor, can furnish me with any information respecting this instrument—if you can tell me how it is being received by Teachers of singing—if you would advise the use of it—and if the instrument really does do good, if it is *lasting*.

Yours, etc.,
JAMES STEEL.

In March last we called attention to the Ammoniaphone, and gave the report of a contemporary respecting its merits. Not having investigated the matter for ourselves, it is impossible to express any opinion on the subject. Perhaps Mr. Carter Moffatt will be able to submit his invention to the inspection of the London musical profession, and give us all a chance of testing its capabilities.—ED. QUAVER.

THE LETTER-NOTE METHOD.

I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

Erdington, Birmingham, May 21st, 1880.

THOMAS G. LOCKER,

*Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society,
Camphill Amateur Musical Society, Birmingham Musical Union, etc.*

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

The Park, Tottenham, London, Nov. 2nd, 1880.

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

London, Nov. 6th, 1880.

CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

London, Nov. 10th, 1880.

E. H. TURPIN,

*Hon. Sec. and Member of Board of Examiners, College of Organists,
Examiner, College of Preceptors; etc.*

I am sure your system is an additional facility to the teaching of sight-singing.

London, Nov. 17th, 1880.

EDWIN M. LOTT,

Visiting Examiner, International College of Music, London.

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

Dollar, Dec. 15th, 1880.

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

Birmingham, Dec. 16th, 1880.

ALFRED R. GAUL, *Mus. Bac. Cantab.,*

Professor of Harmony and Singing at the Midland Institute.

Your system, I feel quite sure, is an admirable one.

Birmingham, January 3rd, 1881.

C. SWINNERTON HEAP, *Mus. Doc. Cantab.,*

*Conductor of the Birmingham, Stoke-on-Trent,
Walsall, Stafford, and Stone Philharmonic Societies.*

Your system seems to me to retain most of what is so good in the Tonic Sol-fa System: I mean the associating the same syllables with semitones, and the characteristic effect of each number of the scale.

July 9th, 1.

SIR ROBERT STEWART, *Mus. Doc.,
University Professor of Music at Dublin.*

The marvellous results obtained by the Tonic Sol-fa notation as regards sight-singing should, if possible, be secured to students of the established system, and this problem he believed had been solved by the Letter-note method.

From a Lecture delivered at Trinity College, London, by HUMPHREY J. STARR, Esq., Mus. Bac.

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

W. S. BAMBRIDGE, Esq., *Mus. Bac. Oxon., Professor of Music at Marlborough College.*

EDMUND T. CHIPP, Esq., *Mus. Doc. Cantab., Organist of Ely Cathedral.*

SIR GEORGE J. ELVEY, *Mus. Doc. Oxon., Organist of Her Majesty's Chapel, Windsor.*

WILLIAM LEMARE, Esq., *Organist and Director of the Choir of St. Mary, Newington, and Conductor of the Brixton Choral Society, London.*

REV. SIR F. A. G. OUSELEY, Bart., *Mus. Doc. Oxon., Professor of Music at Oxford University.*

BRINLEY RICHARDS, Esq., *M.R.A.M., London.*

J. GORDON SAUNDERS, Esq., *Mus. Doc. Oxon., Professor of Harmony at Trinity College, London.*

GEORGE SHINN, Esq., *Mus. Bac. Cantab., Organist and Choirmaster of Brixton Church, London.*

MUSICAL PUBLICATIONS AND TEACHING APPARATUS

CONNECTED WITH

The Letter-note Singing Method.

A Graduated Course of Elementary Instruction in Singing, by David Colville and George Bentley. In this course the solfa initials are gradually withdrawn. In cloth, 1s.6d.; in wrapper, 1s.

The Pupil's Handbook, containing the songs, exercises, etc., in the above course, published separately. In two parts, 3d. each.

The Letter-note Singing Method, Elementary Division. A course of elementary instruction in singing, by David Colville. In this course the notes are lettered throughout. In cloth, 1s.6d.; in wrapper, 1s.

The Choral Guide, containing the songs, exercises, etc., in the above course. In two parts, 3d. each.

The Junior Course, a course of elementary practice in singing, by David Colville. In this course the notes are lettered throughout. Arranged for two trebles, with *ad lib.* bass. In penny numbers.

The Choral Primer. A course of elementary training by David Colville. In this course the notes are lettered throughout. Sixpence, in wrapper or in penny numbers.

The Elementary Singing Master. A course of elementary training by David Colville. In this course the solfa initials are gradually withdrawn. In cloth, 1s.6d.; in wrapper, 1s.

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